The Cleveland Museum of Art

Septembe

Members Magazine

Current Exhibitions

Cover: This matched set of rapier and dagger (Gift of Mr. and Mrs. John L. Severance 1916.1810, 1916.699) is among the many dazzling objects to be seen in the refurbished Armor Court. The guard of this rapier is richly decorated with chiseled and pierced arabesques. The set was made in Spain about 1650.



Healing Buddha
(9th century, wood
with traces of
polychromy and
lacquer, Nara
National Museum,
National Treasure)
is one of the
masterpieces in
Buddhist Treasures
from Nara.

BUDDHIST TREASURES FROM NARA

Gallery 101, through September 27

Objects from one of the great spiritual legacies of Asia, most never before seen in the West Major funding provided by the E. Rhodes and Leona B. Carpenter Foundation

MARK KLETT PHOTOGRAPHS OF JAPAN: SHIKATA GANAI

Gallery 105, through October 21

Ancient and modern images confront one another in this examination of a complex culture

JASPER JOHNS: PROCESS AND PRINTMAKING

Galleries 109–112, through November 15 Sequential proofs and finished works reveal the methods of an American master

Patron sponsors Sarah and Edwin Roth

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916-1998

Lower Level/Education A history in archival photographs Patron Sponsors Mary and Leigh Carter Dear Members,

See the new Armor Court first at the members opening all day on Sunday the 13th and during the members-only preview week, the 15th to the 17th, before the official public opening (check the programs and members news sections for details). Check the center of this magazine for the pullout section listing five consecutive weekends of events celebrating the reopening of the Armor Court. These include performances of Purcell's opera Dido and Aeneas (to match our tapestries) by Apollo's Fire, a theatrical event exploring the creative process behind staging Shakespeare's Richard III, and scholarly lectures on arms and armor by some of Europe's experts. I'm not sure, but I'd be willing to wager that we have never had a human chess match or a jousting tournament on the south lawn before. Your presence is required.

The opening weekend for the Armor Court coincides with the annual Chalk Festival (Saturday and Sunday the 19th and 20th), which happens to be organized around an arms and armor theme this year. Preparatory workshops are held the preceding two weeks.

Meanwhile, the *Buddhist Treasures from Nara* exhibition is in full swing and is beautiful beyond our expectations. The show, a joint project of the Nara National Museum and the Cleveland Museum of Art, under the auspices of an exhibition exchange program of the Bunka-chō, the Japanese Agency for Cultural Affairs,

brings to Cleveland—and only to Cleveland—a selection of remarkable works, most of which have never been seen outside Japan.

Marking the last weekend of September (and of the exhibition) is a symposium, *Instruments of Enlightenment as Works of Art*, bringing to Cleveland prominent scholars from Harvard, Yale, Oberlin, the University of Michigan, and Boston University to discuss many aspects of Buddhist art. Registration information is on pages 12 and 13.

To complement the Nara show, John Ewing has programmed a mini-series of movies to illustrate what "Buddhist film" might look like: quiet, contemplative, beautiful. Rounding out the Nara programming is a dance performance by the acclaimed Maureen Fleming, plus a number of guest lectures, family activities, and gallery talks.

Finally, on page 14 you will find news of an exciting new educational initiative at the museum: a volunteer docent program. If you're interested in making a serious, enriching commitment to your museum, I encourage you to apply for this new program.

Sincerely,

Robert P. Bergman, Director



The Armor Court in an early installation

The Armor Court

am not willing to give up the idea of doing something with this as I already have our former court of casts arranged in my mind's eye as a court of armor, and wish to make every possible effort to carry out this scheme, which I am sure will work out very beautifully." So wrote the museum's first director, Frederic Allen Whiting, to armor collector Henry Griffith Keasbey on December 19, 1914—a year and a half before the museum first opened its doors to the public. As Whiting wrote these words, his mu-

seum existed only as an excavated site in Cleveland's Wade Oval and as a design on paper. Little could he have then imagined that his vision of a court filled with glistening European arms and armor, set against a backdrop of tapestries, would become reality. Nor could he foresee that the character of the space he so specifically defined would endure to the end of the then-new century.

The installation of an arms and armor collection, generously funded by Mr. and Mrs. John L. Severance, would evermore designate the

The reinstallation of the Armor Court is a part of the Covening the Community audience development initiative, made possible by a grant from the Lila Wallace-Reader's Digest Fund. Corporate sponsorship of the Armor Court festival is provided by Giant Eagle.



One type of tournament was fought on foot with swords and other weapons. Since a barrier between the knights protected their legs, "halfarmor" became popular. This etched and gilded steel suit (John L. Severance Fund 1996.299.a–h) was made about 1590 by Pompeo della Cesa, then

the most renowned master armorer in Italy, and would have been worn with colorful puffed and slashed britches and hose and a bright plume on the helmet. It is decorated with Pompeo's classic etched bands.



Fashionable across Europe in the late 1500s, the open-faced helmet known as a morion was characterized by a high comb and swooping brim. This helmet of etched and gilded russet steel, made in Nuremberg about 1580–91, was once part of the equipment of Elector Christian I of Saxony's personal guard (Gift of Mr. and Mrs. John L. Severance 1916.1516). The martial images on the helmet's sides are taken from Roman history.

museum's signature space, the grandest gallery in the new Beaux-Arts building, as simply the "Armor Court." For three successive generations of Clevelanders, the beloved Armor Court—with its pale sandstone walls, marble floor, and cool skylight, so firmly identified with its hallmark collection of armor and tapestries—represented the symbolic heart and soul of the Cleveland Museum of Art.

As we celebrate the reopening of the Armor Court after a major refurbishment, our fascination and enchantment with its contents have not waned. We have come to think of the craft of arms and armor as a medieval tradition associated exclusively with the culture of European knighthood. The "knight in shining armor" has become a cultural icon that readily identifies the civilization of the Middle Ages, conjuring images of chivalrous deeds, of courtly love, of chansons and troubadour poetry, of tournaments and deeds of valor. While this romantic dreamscape frequently overlaps with historic truth, it is often conditioned by 19th-century fiction and 20th-century film. In reality, most surviving plate armor is more properly a product of the Renaissance than the Middle Ages. About 95 percent of today's sur-

This "waistcoat" cuirass, made in North Italy about 1580 (Gift of Mr. and Mrs. John L. Severance 1916.1721), is a specialized form of costume armor meant to imitate the civilian doublet worn by fashionable noblemen of the Renaissance. The row of brass rivets along the

viving armor comes from the period after the Battle of Agincourt (1415).

The technical and aesthetic perfection of European armor was achieved during the two centuries between 1450 and 1650. At its zenith, this armor reached dazzling sophistication of form and ornamentation. Nevertheless, though much of the last century's fictional literature and today's popular imagination are replete with myths about armor, it remains true that the emergence of the knight, fully clad in plates of steel, toward the end of the 14th century is indeed a medieval phenomenon.

Throughout history, arms and armor have been associated with some of the noblest expressions of human life: bravery, loyalty, self-sacrifice, solidarity. Assuming symbolic value, these functional objects would become artistic creations in their own right—intended both to embellish their owner and to provide status and authority. It was important to an owner that his armor conform to the same standards of fashionability as his civilian dress, reflecting the best workmanship and materials his means would allow. From earliest times, arms and armor were considered worthy of fine design and decoration.



front clearly simulates buttons, and hinges on its narrow backplate allowed the owner to open it like an ordinary doublet. It afforded protection to the upper body and was lightweight, but fashion—not function—was the main requirement.

This crossbow and its winder (called a cranequin), made about 1553–73 for the Prince Elector of Saxony, August I, is a masterpiece of Renaissance decorative arts (Gift of Mr. and Mrs. John L. Severance 1916.1723.a–b). The crossbow's walnut stock is inlaid with engraved bone representations

of trophies, arms, and musical instruments. A variety of engraved designs also enrich the winder; even its cranking handle is minutely decorated. Not unexpectedly, the winder bears the elector's coat of arms. August I was well known for his taste in elaborate objects, including rare and costly weapons.



Around 1500, armor styles began to depart radically from the Gothic harnesses and sallets so highly favored during the second half of the 15th century. In keeping with the new Renaissance taste emerging from Italy, German armorers began to emphasize rounded forms and surface ornamentation. At the beginning of the 16th century, three categories of plate armor had been delineated. The first was armor for field use, or battle. Field armor was fairly light, averaging from 45 to 65 well-distributed pounds. It was also strong and maneuverable, with smooth, glancing surfaces. The second category was highly specialized armor worn for various forms of the joust and other sporting combats held at tournaments. Tournament armor was constructed of heavy, often reinforced plates of steel. A complete suit of tournament armor could weigh more than 100 pounds. The third category consisted of parade armor used for ceremonial occasions. Since this armor was not intended for use on the battlefield, it was made of thinner and softer metal, usually lavishly decorated.

The increased use of firearms during the 16th century, in conjunction with new military field tactics, gradually undermined the importance of the fully armored warrior in battle. However, the prestige that fine armor bestowed upon its wearer was slow to disappear, and throughout the century armor styles continued to respond to changes in civilian costume. For those who could afford it, emphasis shifted to-

ward ownership of "dress" or "princely" armors decorated through various forms of surface ornamentation and intended principally to convey rank and authority.

The decoration of both arms and armor employed virtually all contemporary metalwork techniques: etching, gilding, damascening, embossing, engraving, even enameling. Such expressions of virtuosity on the part of the armorer and armor decorator (usually separate individuals) appealed to Renaissance princes who enjoyed the means to pay for this costly armor. There evolved at this time a stock vocabulary of ornamental details and motifs, often abstruse, that came to be used for the decoration of arms and armor with an ever-increasing sense of extravagance. This ornamental vocabulary ultimately derived from other branches of Renaissance decorative arts, chiefly goldsmithwork, enameling, ceramic decoration, and print etching.

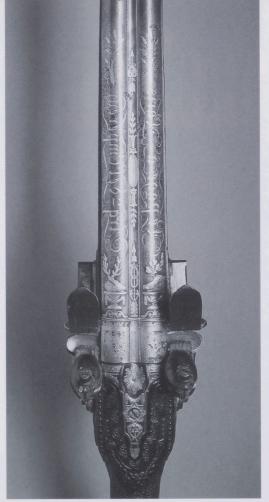
Arms decorators and their clients pored over designs in pattern books originally published for use by goldsmiths. From the early 16th century onward, these books supplied fashionable ornamentations that could be either copied directly or used as the basis for a decorator's own compositions. Widely disseminated, pattern books allowed forms and motifs developed in one country to be easily spread to others. A constant international exchange of artists took place as well. Several German and Flemish goldsmiths, for example, worked in Florence at the court of

Cosimo I de'Medici, while Italian artists such as the famed Benvenuto Cellini were invited to France.

Metalsmiths have historically played an important role in the development of decorative forms and motifs for armor and weapons. At no time was this relationship more obvious, or more significant, than during the High Renaissance of the late 16th and early 17th centuries. Goldsmiths worked not only with precious metals. Some, like the Augsburg goldsmith-etcher Daniel Hopfer, also decorated arms and armor for princely clients, before turning to print etching. It is during this period that armor construction saw the culmination of a trend toward extravagant richness and the use of costly materials.

This obsession for mannered ostentation eventually resulted in armors and personal weapons designed for aesthetic and ideological purposes rather than practical use. As the medieval knightly class gradually transformed into courtiers, the original function of armor often was entirely forgotten and it instead evolved into spectacular male body jewelry, trimmed with plumes and colorful fabrics for parades and pageants. The elaborate armor crafted during the second half of the 16th century, with its lavishly decorated plates, no longer presented a smooth glancing surface against a lance or sword.





The history and grandeur of this fascinating art form are shown to full advantage in the museum's beautifully refurbished Armor Court. As we celebrate its reopening, we honor the spirit of Frederic Allen Whiting and John L. Severance. The new design honors their commitment to service and community. Looking ahead to a new century, we find that our enchantment with the "knight in shining armor" has diminished little.

■ Stephen N. Fliegel, Assistant Curator of Medieval Art

The ornate hilt of this broadsword is chiseled with foliate scrollwork, leafy grotesque masks, and what is popularly believed to be the face of King Charles I of England (beheaded in 1649) (Gift of Mr. and Mrs. John L. Severance 1916.696). Because of the image's resemblance to the king's death mask, a group of English swords bearing this likeness are commonly referred to as "mortuary swords." They appear to have been made for important individuals during the English Civil War (1642-51) or the Protectorate of Oliver Cromwell. This sword (which now has a German replacement blade made in the early 18th century) is traditionally said to have belonged to Sir Thomas Fairfax, a prominent general of the Parliamentary cavalry. Broadswords with large double-edged blades, designed for heavy cavalry use, were common from the 17th through 19th centuries.

Jean Le Page (active about 1779-1822) held an appointment to Louis XVI as royal gunmaker and after the Revolution worked for Emperor Napoleon Bonaparte, who commissioned this double-barreled flintlock sporting gun (Gift of David S. Ingalls 1966.433). Dated 1809 and made of walnut and blued steel with silver and gilding, the gun is signed by Le Page on the barrel and bears the imperial monogram N (for Napoleon) in two locations. It was apparently presented as a gift by the emperor to Vincent Corvin Graf von Krasine-Krasinski, a Polish count.

Home Sweet Home

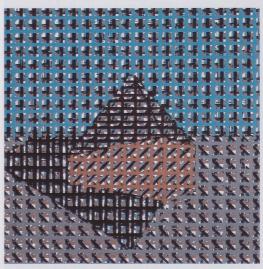




n the late 1970s Jennifer Bartlett undertook a series of paintings of houses, essentially portraits of friends, using their addresses as titles. *Graceland Mansion*, a 1977 painting in five sections, however, was named for Elvis Presley's legendary home—a tribute to Bartlett's childhood idol, who died while she was working on the piece.

A set of prints made during the next two years relate to the Graceland painting. Five sheets hung in horizontal sequence each portray an image of the same simplified house, but in different positions. In both the painting and the prints, the house has been rotated a quarter turn in each successive image. Shadows mark the sun's diurnal cycle, with light first cast from the left at dawn and during the morning, then from overhead at noon, and finally from the right in the afternoon and at dusk. The shapes and directions of the shadows cast by the simply shaped house, the saturation of color, and the optical densities of the forms all imply movement and the passage of time, a recurring theme in Bartlett's work.





Bartlett provides a mini-history of modern art in Graceland Mansion, from 1978–79 (Norman O. Stone and Ella A. Stone Memorial Fund 1997.143.1–5). The five sheets (each 60.8 x 60.9 cm) represent five different printmaking techniques: drypoint and aquatint (upper left and right), screenprint and woodcut (lower left and right), and lithograph (facing page).



Five different printmaking techniques—one for each print—combine to mimic a variety of historical artistic styles. Drypoint is used for a neat pointillist pattern of dots, screenprint takes advantage of that medium's ability to print layers of solid, brightly colored dabs, and lithography lends itself to freely executed, expressionistic marks. In this systematic examination of a simple motif, the drawing ranges from impersonal and mechanical to spontaneous and gestural.

The same rudimentary motif of the house reappears in the museum's 1984 multimedia work

by Bartlett, *Sunset and Concrete Dock*. The house is now a flat red shape in the foreground of a moody, atmospheric landscape (a fiery sunset illuminates the background), painted with richly textured brushwork. A three-dimensional replica placed in front of the canvas echoes the image of the house. Three slabs of concrete and a yellow construction complete the environment, provoking a dialogue between the illusionary world of the painting and the real world of the viewer.

The adventurous and inventive Bartlett is one of the most imaginative American artists of her generation. Using common symbols, she has created engaging, lyrical, and decorative works of art in many media.

■ Jane Glaubinger, Curator of Prints

To glean the essence of a subject, Bartlett recasts its image in many variations. A good example is her 1984 Sunset and Concrete Dock (John L. Severance Fund 1985.206), which combines an oil painting (330.5 x 213.3 cm) with painted wood constructions and concrete rectangles.



Film

Zen and the Art of Meditative Moviemaking

What would Buddhist cinema look like? Probably something like seven of the films showing this month, which are quiet and contemplative with a measured pace and a dearth of dramatic highs and lows. If this be monotony, there yet is method in it: these unemphatic narratives, enhanced by images of breathtaking beauty, cast a mesmerizing spell, suggesting the ongoing cycle of birth, death, and regeneration and giving the viewer the time and space to ponder eternal verities. Five of the seven films are Japanese and show on Wednesday nights; the other two, screening Friday nights, come from Korea

and the U.S. The series is bookended by two wise and serene family dramas by the great Yasujiro Ozu (Late Spring, the 2nd, and its color remake, An Autumn Afternoon, the 30th), with works by other masters (Bae Yong-Kyun's Why Has Bodhi-Dharma Left for the East?, the 4th; Hirokazu Kore-eda's Maborosi, the 9th; Martin Scorsese's Kundun, the 11th; Kenji Mizoguchi's The Life of Oharu, the 16th; and Kon Ichikawa's The Burmese Harp, the 23rd) in between.



The month's other two films complement the grand reopening of our restored **Armor Court.** The Court Jester (the 18th) is a comedy starring Danny Kaye; Les Visiteurs du Soir (the 25th) is a French medieval fantasy from the makers of Children of Paradise. Each film \$3 CMA members, \$6 others.

Above: Director Martin Scorsese turned a lot of heads with last year's uncharacteristically placid film, Kundun, showing Friday the 11th.

1 Tuesday

Highlights Tour 1:30 CMA Favorites

2 Wednesday

Gallery Talk 1:30 Buddhist Treasures from Nara. Joellen DeOreo
Film 7:00 Late Spring (Japan, 1949, b&w, subtitles, 107 min.) directed by Yasujiro Ozu, with Chishu Ryu and Setsuko Hara. Lovely drama in which a widower living comfortably with his dutiful daughter encourages her to marry, leave home, and begin her own life. \$3 CMA members, \$6 others

Dance 8:00 *Maureen Fleming's Tara*. An American choreographer born in Japan,

Maureen Fleming has dazzled audiences around the world with her singular form of multimedia, Butoh-inspired performance. Fleming's Tara is created in conjunction with the museum's Buddhist Treasures from Nara exhibition. Music by Philip Glass and Somel Satoh with live solo piano performed by Peter Philips. Tickets, \$20, \$10 CMA members, are available at the museum ticket center. Early reservations recommended

3 Thursday

First Thursday Curatorial consultation for members only, by appointment **Highlights Tour** 1:30 *CMA Favorites*

4 Friday

Highlights Tour 1:30 CMA Favorites Indoor Garden Court 6:00–8:30 Mark Gridley Trio with bistro fare Guest Lecture 6:30 Journeying to Paradise: Japanese Gardens and Paintings. Elizabeth ten Grotenhuis, Boston University Film 7:00 Why Has Bodhi-Dharma Left for the East? (Korea, 1989, color, subtitles, 135 min.) directed by Bae Yong-Kyun. An old master, his young disciple, and an orphan boy struggle in a remote monastery in the mountains of Korea. \$3 CMA members, \$6 others

5 Saturday

Japanese Family Festival 1:00–4:30. Learn about Japanese culture. Hands-on art activities, plus lectures and demonstrations. Presented by the Japanese Language School of Cleveland Highlights Tour 1:30 CMA Favorites

6 Sunday

Highlights Tour 1:30 CMA Favorites

8 Tuesday

Highlights Tour 1:30 CMA Favorites

Musique D'Armor

Two Armor Court Reopening Concerts highlight the month. Early Music from Spain and Latin America is Friday the 18th at 7:30, with Música Ficta, a Colombian ensemble dedicated to the performance of Baroque Spanish and early Latin American music. The following weekend, the Baroque orchestra Apollo's Fire performs Henry Purcell's Opera Dido and Aeneas with set and costume design assistance from Toronto's Opera Atelier. There are two shows, Friday and Saturday the 25th and 26th at 7:30. Tickets, \$22-\$26 with discounts for museum members and senior citizens, are available through the ticket center. A free Interdisciplinary Lecture precedes each Apollo's Fire concert at 6:30, when Oberlin's Stephen Plank talks about Henry Purcell and the museum's famous Dido tapestries, on view in the restored Armor Court.

The 1998–99 20th-anniversary Gala Music Series features outstanding performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. Contralto Ewa Podleś, the American String Quartet, the early music trio Legêne, Gibbons, and Kuijken, pianist Yakov Kasman, baritone Christoph Prégardien, Nexus (percussion ensemble), violist Kim Kashkashian with pianist Robert Levin, and Quatuor Mosaïques are among the outstanding musicians who will appear during the season. Call the ticket center to subscribe today.

Admission to musical arts programs is free, unless otherwise indicated. Complete program details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Apollo's Fire



9 Wednesday

Highlights Tour 1:30 CMA Favorites
Guest Lecture 6:30 Constructing Buddhas: Technique and Technology in
Japanese Sculpture. Mimi Hall
Yiengpruksawan, Yale University
Lecture 7:00 Introduction to Print Collecting. Jane Glaubinger, Curator of
Prints

Film 7:00 Maborosi (Japan, 1995, color, subtitles, 110 min.) directed by Hirokazu Kore-eda. Exquisite, serene account of a young widow's guest to understand the reasons behind her husband's apparent suicide. \$3 CMA members, \$6 others Chalk Workshop I 7:00-8:30. Plan to attend both sessions. In week one, make your own chalk, adapting an Old World recipe to New World materials; in week two, learn professional street painting techniques. Register for \$15/individual, \$35/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival, Call ext. 483

10 Thursday

Adult Studio Class Begins 9:30–noon. Clay. 8 Thursdays, September 10 to October 29. Mark Sugiuchi leads a ceramics class. \$100 CMA members, \$135 others, includes materials. Call ext. 461

Highlights Tour 1:30 CMA Favorites

11 Friday

Highlights Tour 1:30 CMA Favorites Indoor Garden Court 6:00–8:30 Due Cellisti with bistro fare
Film 7:00 Kundun (USA, 1997, color, some subtitles, 135 min.) directed by Martin Scorsese. Breathtakingly beautiful epic account of the turbulent early life of the 14th Dalai Lama and Tibet's struggles with China. \$3 CMA members, \$6 others

12 Saturday

Adult Studio Class 10:30–4:00. *All-day Drawing Workshop.* Intensive class led by Sun Hee Choi. The fee of \$20 for CMA members (\$40 nonmembers) includes materials and parking. Call ext. 461 to register by September 11

Highlights Tour 1:30 *CMA Favorites* **Armor Court Benefit** (sold out)

13 Sunday

Armor Court Members Opening

10:00–5:00. \$10 members, \$5 children, \$14 nonmember guests, \$7 nonmember children (timed entry into Armor Court. Lecture by Stephen Fliegel at 1:00 (ticket required). Call the ticket center **One World Day** 12:00–5:00 in Rockefeller Park. Multicultural festival includes CMA-led workshops and a banner parade.

Highlights Tour 1:30 CMA Favorites

15 Tuesday

Armor Court open to members all day Gallery Talk 1:30 Armor Court. Jonathan Kline

16 Wednesday

Armor Court open to members all day Adult Studio Class Begins 9:30–noon. Watercolor. 10 Wednesdays, September 16 to November 18. Jesse Rhinehart leads an intensive class. \$100 CMA members, \$135 others, includes some materials. Call ext. 461

Gallery Talk 1:30 *Armor Court*. Jonathan Kline

Lecture 7:00 *Vulcan's Forge: The Culture* of *Arms in Medieval and Renaissance Europe.* Stephen Fliegel, Assistant Curator of Medieval Art

Film 7:00 The Life of Oharu (Japan, 1952, b&w, subtitles, 137 min.) directed by Kenji Mizoguchi, with Kinuyo Tanaka and Toshiro Mifune. Stunningly pictorial account of a 17th-century woman's descent from court woman to common prostitute. Mizoguchi, the great master, regarded this movie as his masterpiece. \$3 CMA members, \$6 others

Chalk Workshop II 7:00–8:30. See Wednesday the 9th for details Guest Lecture 7:30 Aluminum and Modern Design: From Jewelry to Jets. Sarah Nichols, Chief Curator and Curator of Decorative Arts, Carnegie Museum, Pittsburgh. Sponsored by the Trideca Society. Free for Trideca members, \$10 guests

17 Thursday

Armor Court open to members all day Gallery Talk 1:30 *Armor Court.* Jonathan Kline

Education Programs: Armor Court Opening and Nara Symposium Featured

The Five-week Celebration of the Reopening of the Armor Court is described thoroughly in the pullout insert included in this magazine; not all events are in these listings, so please refer to the insert for details.

A Nara Symposium takes place the last weekend of the month, with a special Free Keynote Lecture Friday evening the 25th at 6:30, The Japanese Buddhist Image: Magic, Power, and Art, by Harvard's John M. Rosenfield. The symposium itself, Instruments of Enlightenment as Works of Art, is all day Saturday the 26th. Tickets are \$20, \$10 for members and students. A box lunch is \$17. To register call the ticket center (limited seating). Details are in the daily listings.

The month brings Eight Guest Lectures: On Friday the 4th at 6:30 is Journeying to Paradise: Japanese Gardens and Paintings, by Elizabeth ten Grotenhuis of Boston University. Wednesday the 9th at 6:30, Yale's Mimi Hall Yiengpruksawan offers Constructing Buddhas: Technique and Technology in Japanese Sculpture. Wednesday the 16th at 7:30, Sarah Nichols from the Carnegie Museum in Pittsburgh presents Aluminum and Modern Design: From Jewelry to Jets (sponsored by the Trideca Society). Wednesday the 23rd at 7:30, Wendy Weitman from the Museum of Modern Art offers Jasper Johns: Process and Printmaking (sponsored by the Print Club). Sunday the 27th at 2:00 is They Didn't Use Cranes: Facts and Fallacies of Arms and Armor, by Walter J. Karcheski, Jr., from the Higgins Armory Museum in Worcester, MA; and later that day at 3:30, artist Susan Rothenberg talks about her work (cosponsored by the Society for Contemporary Art; tickets required).

We offer **Staff Lectures** as well. Wednesday the 9th at 7:00, curator of prints Jane Glaubinger presents *Introduction to Print Collecting*. Wednesday the 16th at 7:00, Stephen Fliegel, assistant curator of medieval art, offers *Vulcan's Forge: The Culture of Arms in Medieval and Renaissance Europe*.

Thematic Gallery Talks or Highlights Tours leave from the main lobby at 1:30 daily (topics in listings). A new Video title begins each Sunday in AV 1.

18 Friday

Armor Court Festival See pullout

Gallery Talk 1:30 Armor Court. Jonathan
Kline

Film 7:00 The Court Jester (USA, 1956, color, 101 min.) directed by Norman Panama and Melvin Frank, with Danny Kaye, Glynis Johns, and Basil Rathbone. A medieval clown gets caught up in palace intrigues in this hilarious movie. \$3 CMA members and kids 12 & under, \$6 others Early Music 7:30 Música Ficta in its CMA debut presents Romances and Villancicos from Spain and the New World. Artistic director Carlos Serrano is joined by Juan Carlos Arango, Leonardo Cabo, Leonor Convers, Jairo Serrano, Daniel Zuluaga, and Santiago Zuluaga. The repertory of this 10-year-old Colombian ensemble is based on Baroque Spanish music and early music from the New World. They use replicas of original instruments, respecting original performance practices

19 Saturday

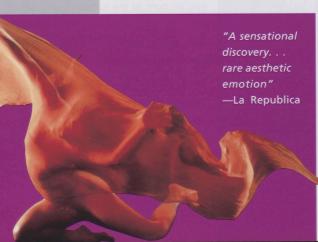
Armor Court Festival See pullout 9th Annual Chalk Festival 11:00–4:00. Watch for free, or participate by renting a square of pavement (small square and 12 colors of chalk, \$5; large square and 24 colors of chalk, \$10). Call ext. 483 Highlights Tour 1:30 CMA Favorites

20 Sunday

Armor Court Festival See pullout 9th Annual Chalk Festival 11:00–4:00. See yesterday's listing

Highlights Tour 1:30 *CMA Favorites* **Family Express** 3:00–4:30 *The Buddha's Hands*. Learn the meanings of mudra hand signs in a free drop-in workshop

Leading off the month on Wednesday the 2nd is a Nararelated **Dance Performance** at 8:00, with *Maureen Fleming's Tara*, exploring themes of reincarnation, non-duality, transformation, and transcendence, with music by Philip Glass and Somel Satoh. Tickets are \$20, \$10 CMA members, available at the ticket center. Pick up a **Nara Programs Brochure** at the museum.



22 Tuesday

Gallery Talk 1:30 *Armor Court*. Jonathan Kline

23 Wednesday

Gallery Talk 1:30 *Buddhist Treasures from Nara*. Joellen DeOreo

Guest Lecture 7:00 *Jasper Johns: Process and Printmaking*, Wendy Weitman, MOMA; sponsored by the Print Club

Film 7:00 *The Burmese Harp* (Japan, 1956, b&w, subtitles, 116 min.) directed by Kon Ichikawa. At the end of WWII, a Japanese soldier turns Buddhist monk and stays behind to bury the dead in this lyrical antiwar film. \$3 CMA members, \$6 others

24 Thursday

Members Walk-in Registration 10:00–4:00 *Museum Art Classes*

Gallery Talk 1:30 *Buddhist Treasures from Nara*. Joellen DeOreo

25 Friday

Armor Court Festival See pullout **Members Walk-in Registration** 10:00–4:00 *Museum Art Classes*

Gallery Talk 1:30 *Buddhist Treasures from Nara.* Joellen DeOreo

Lecture 6:30 Oberlin's Steven Plank gives a free preconcert lecture about Henry Purcell's opera *Dido and Aeneas* and the museum's famous *Dido* tapestries, on view in the restored Armor Court

Symposium Keynote Address 6:30 The Japanese Buddhist Image: Magic, Power, and Art. John M. Rosenfield. Free
Film 7:00 Les Visiteurs du Soir (The Devil's Envoys) (France, 1942, b&w, subtitles, 110 min.) directed by Marcel Carné, with Arletty, Alain Cuny, and Jules Berry. Three years before their immortal Children of Paradise, writer Jacques Prévert and director Carné collaborated on this enchanting (and subversive) medieval fantasy in which the Devil meddles in human affairs.
\$3 CMA members, \$6 others

Baroque Opera 7:30 Apollo's Fire presents Dido and Aeneas. Jeanette Sorrell leads the award-winning Baroque orchestra in Henry Purcell's opera Dido and Aeneas with set and costume design by Toronto's Opera Atelier. Tickets (at the ticket center) \$22–\$26 with discounts for museum members and senior citizens

Family Fun and Hands-on Art

A Japanese Family Festival is Saturday the 5th, 1:00–4:30. Learn about Japanese culture with hands-on activities for all ages, plus lectures and demonstrations. Presented by the Japanese Language School of Cleveland.

One World Day is Sunday the 13th, 12:00–5:00, in Rockefeller Park; the festival includes CMA-led workshops and a banner parade.

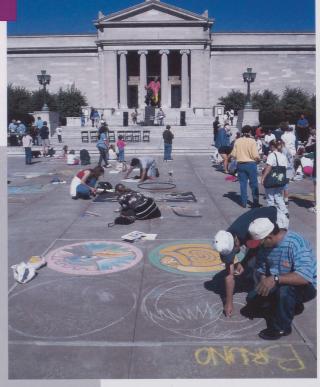
The 9th Annual Chalk Festival is Saturday the 19th and Sunday the 20th, 11:00-4:00 both days. Chalk your own picture, watch professional chalk artists and community groups at work, and enjoy tasty food and live entertainment. This year's chalk festival celebrates the reopening of the Armor Court. Participate by renting a square of pavement (small squares and a 12-color box of chalk cost \$5; large squares are \$10 with a 24-color box of chalk). Sign up when you arrive or call ext. 483 to reserve a space (no calls taken after Wednesday the 16th). Advance reservations held until 1:00 Sunday. Chalk Workshops are Wednesdays the 9th and 16th, 7:00-8:30. Plan to attend both sessions: in week one you'll make your own chalk, then in week two you'll learn various professional

street painting techniques. Register for \$15/individual, \$35/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Pick up a detailed flyer in the lobby.

On Sunday the 20th from 3:00 to 4:30 is this month's free drop-in **Fam**-

ily Express, *The Buddha's Hands*. Learn the meanings of hand signs called mudras. Families can create a handbook full of symbols to guide them through the galleries.

Hands-on Art: On Saturday the 12th, 10:30 to 4:00, is the monthly All-day Drawing Workshop (fee: call ext. 461 to register by September 11). Three Adult Studio Class sessions begin: Clay with Mark Sugiuchi, eight Thursdays 9:30–noon starting the 10th; Jesse Rhinehart's Watercolor, 10 Wednesdays 9:30–noon starting the 16th; and Rhinehart's Drawing, eight Wednesdays 1:00–3:30 starting the 30th (fees for all; see daily listings).



27 Sunday

Armor Court Festival See pullout
Gallery Talk 1:30 Buddhist Treasures
from Nara. Michael Cunningham
Guest Lecture 2:00 They Didn't Use
Cranes: Facts and Fallacies of Arms and
Armor. Walter J. Karcheski, Jr., Curator
of Arms and Armor, Higgins Armory
Museum, Worcester MA

Guest Lecture 3:30 *Susan Rothenberg* discusses her art. Cosponsored by the Contemporary Art Society (\$5, \$2 students, members free; at the ticket center)

29 Tuesday

Highlights Tour 1:30 CMA Favorites

30 Wednesday

Adult Studio Class Begins 1:00–3:30 Drawing. 10 Wednesdays, September 16 to November 18. Jesse Rhinehart leads an intensive class, working from still-life and live models. \$80 CMA members, \$110 others, includes materials. Call ext. 461 Highlights Tour 1:30 CMA Favorites Film 7:00 An Autumn Afternoon (Japan, 1962, color, subtitles, 112 min.) directed by Yasujiro Ozu, with Chishu Ryu. Ozu's final film tells a familiar tale of a father who marries off his only daughter. A final, major work by one of history's greatest and most unique filmmakers. \$3 CMA members, \$6 others

Left: Detail of Kashimadachi Shineizu (Shinto Deities Departing from Kashima Shrine), late 14th century, hanging scroll: ink and color on silk, 140.6 x 40.2 cm



Nara Symposium 8:30–4:00 Instruments of Enlightenment as Works of Art. Tickets are \$20, \$10 for members and students. To register call the ticket center 8:15 Registration and coffee

9:00 *Welcome.* Robert P. Bergman, Director; Michael Cunningham, Curator of Japanese and Korean Art

9:15 Behold the Icon, Hear Its Story: Beyond Aestheticism in Japanese Buddhism. James C. Dobbins, Associate Professor of Religion and East Asian Studies, Oberlin College

10:15 Break

10:30 Place of Art in Buddhist Worship. Mimi Hall Yiengpruksawan, Associate Professor of Japanese Art, Yale University **11:30** Lunch. Museum Cafe (à la carte) or box lunch (\$17 upon registration)

1:00 How to Worship a Buddhist Icon. Robert H. Sharf, Associate Professor of Buddhist Studies, University of Michigan, Ann Arbor

2:00 Break

2:15 Bodily Gifts and Spiritual Pledge: Human Hair in Japanese Devotional Embroideries. Elizabeth ten Grotenhuis, Professor of Asian/Japanese Art, Boston University

3:15 Panel Discussion. Moderator John M. Rosenfield, Abby Aldrich Rockefeller Professor of Asian Art Emeritus, Harvard University

Armor Court Festival See pullout Highlights Tour 1:30 CMA Favorites Interdisciplinary lecture 6:30 Stephen Plank. See yesterday's listing Baroque Opera 7:30 Apollo's Fire presents Dido and Aeneas. Tickets required. See yesterday's listing



Parma Students Lead Tours

"It was definitely one of the proudest moments I have had," said Maria Borelli, senior at Valley Forge High School, of her stint as a CMA proto-docent. "The people at the museum were so friendly and helpful and the people from our community were so supportive."

Parma teens from Valley Forge High School became Gallery Guides for Parma Day in April, adding a brand new perspective to CMA art. In a special interdisciplinary project combining English, studio art, and history, 22 students researched and wrote gallery presentations on CMA art and worked with our staff to learn about the museum and gallery teaching techniques. The resulting talks focused on new angles: the students dressed in costume to present American colonial portraits, Impressionism was team taught, and the new Andy Warhol painting became the focus for a studio art project on contemporary portraits.

This special project originated with Valley Forge teacher (and ex-education department member) Andrea Harchar, who enlisted fellow Valley Forge teachers Karen Fulop, Gail Daley, and Bill Van Jura and support from the Parma City Schools administration. The students received credit for their efforts and the museum benefited from exciting gallery tours, filled to overflowing with other teens, parents, and interested visitors. "When I saw what a huge crowd we had," said Michelle Bolin, "I was thrilled. I would be sharing my knowledge of art with people from my community and helping the museum at the same time." The students were invited to return to offer reruns of their tours and a new program idea was born.

Congratulations as well to Bev Reid, who won the free membership given away during Parma Day festivities in April.



Armor Court Preview Week

Sunday, September 13 is Armor Court Members Preview Day (kicking off a members-only preview week), 10:00–5:00 Tickets are \$10 members, \$5.00 children, \$14 nonmember guests, \$7 nonmember children. A lecture by Stephen Fliegel is at 1:00 (ticket required). On Tuesday, Wednesday, and Thursday the 15th to 17th, the Armor Court is open for members only from 10:00 to 5:00 (and until 9:00 on Wednesday). Don't forget your membership card. No tickets needed on Tuesday, Wednesday, or Thursday.

Take Note

The museum's second satellite store location opened this summer at Cleveland Hopkins International Airport, in the mall between concourses C and B. The **Art Museum Store at the Airport** offers an unusual selection of high-quality gifts, publications, and toys. Open 8:00 to 8:00 daily, the new store will also supply information on events at the museum.

On **Friday Evenings** through January, join us in the garden court for live music and bistro fare from 6:00 to 8:30.

We are arranging a **Members-only Day Trip to the National Gallery of Art**in Washington, D.C. in late October to
see the special exhibition *Van Gogh*.
More details in the October *Members Magazine*. Call ext. 589.

The **Trideca Society** is sponsoring a talk titled *Aluminum and Modern Design:* From Jewelry to Jets by Sarah Nichols, chief curator and curator of decorative arts at the Carnegie Museum of Art in Pittsburgh, Wednesday the 16th at 7:30. Trideca Society members are admitted without charge. Guests are welcome to attend at a charge of \$10 each.

Pick up a copy of the **1997 Annual Report** at the museum. If you live more than 50 miles away, call ext. 268 and we'll mail one to you.

Watch for details about an **Estate Planning Seminar** on Wednesday,

October 21 at 5:30.

"Art To Go" Field Testing Begins

The **Art To Go** program is a new education department initiative to take works of art into the community from the Art To Go collection (comprised of works from the former extensions collection). Volunteers will teach using selected works of art in classrooms and community agencies. The Art To Go training program begins September 1 and runs through December 30, 1998. The Art To Go pilot program has been funded by a grant from Eaton Corporation.

For further information, contact Claire Rogers, coordinator of teacher and school services, at ext. 480.

Docent Program

Beginning January 1999, the education department invites you to join in an exciting new volunteer opportunity—teaching in the galleries and providing tours of the permanent collection. Be part of the First-ever Docent Program in the history of the museum, a unique continuing education opportunity to learn about the collection from the education and curatorial staff, and to make a vital contribution to our teaching programs. The program requires a four-year commitment: one year of training followed by three years of teaching. The training requirements include 11/2 days of classes weekly from January to May and then September to December, 1999. The three-year docent teaching commitment includes teaching two hours per week during the school year plus occasional weekend or evening hours.

A general information meeting will be held on Tuesday, September 15, at 1:00 in the recital hall; or for further information and applications, call Barbara Kathman, coordinator of docents and interns, at ext. 490. Leave your name and address and information will be sent to you.

Giving Back to Our Members: Gift Annuities

The **Charitable Gift Annuity** is one of the oldest and simplest ways to receive guaranteed income for life *and* make a substantial gift to the museum. Here's an example of how it works:

Mr. and Mrs. Roberts give \$50,000 to the museum for a charitable gift annuity. The arrangement obliges the museum to pay Mr. and/or Mrs. Roberts quarterly fixed income payments for life, with the amount determined by their ages. Based on their ages (both are 75 when they establish the annuity), their annuity rate is set at 7.3 percent, and so they receive a fixed amount every year of \$3,650. Ordinarily, part of the payment is tax-free. Payments continue to the survivor for life even after one of them is gone.

The museum offers gift annuities to its members because of the many benefits they provide:

- * quick and easy to establish, very flexible
- * income tax charitable deduction
- * partially tax-free income payments for life
- * guaranteed quarterly payments
- * option to choose the recipient of the payments
- * reduced taxable estate
- * reduced capital gains taxes if giving appreciated stock

For example, Mrs. Brown, age 80, decides to use \$40,000 to create a one life annuity that will provide income to herself. Mrs. Brown will receive a current charitable income tax deduction for \$19,353. Her rate of return is 9.2%, giving Mrs. Brown yearly lifetime income of \$3,680. An added benefit of the annuity is that \$2,196.96 of the payments will be tax free until 2008.

To establish a gift annuity, you donate cash or stock and the museum sends quarterly fixed-income payments for life. There are two types of charitable gift annuities: immediate and deferred. Both may be set up for one life or two. A deferred annuity will not

begin payments until some future date of your choosing. These are best for younger donors who want the income tax deduction, but desire the income for their retirement years. The longer the deferral period, the higher the annual payment. And even though the donor may not receive payments from the annuity for several years, the income tax charitable deduction is available for the year in which the gift is made.

The Cleveland Museum of Art's gift annuity program is loaded with benefits. For more information, use the reply form below or call Senior Planned Giving Officer Karen L. Jackson at ext. 585 and she will send you a personalized illustration including detailed tax information. All inquiries are confidential and place you under no obligation.

CLIP AND MAIL

Please send more information about charitable gift annuities. Place completed form in an envelope and mail to Karen L. Jackson at The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

You may also fax this form to 216–231–6565 or contact Karen Jackson by e-mail at jackson@cma-oh.org.

7	Please	contact	me	hy phone.	()

The best time to reach me is

Name

Address

City



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

What's Ahead

Cleveland Collects Contemporary Art is our next major show, bringing together about 70 works, all made since 1982, from area private and corporate collections. Included will be works by the most influential artists working today, locally, nationally, and internationally—as well as a selection by lesser-known artists whose work has attracted local collectors. The free exhibition runs for nine weeks, November 8 to January 10. Details about a related symposium on November 14, *It Figures*, will be published in the October magazine.

Watch Karel's Feet

Reminder to all music lovers: the dedication of the McMyler Memorial Organ Stage Console is on October 11 at 2:30. Curator of Musical Arts Karel Paukert will open his 25th anniversary season with the dedicatory recital featuring works by J. S. Bach, Mobberley, Ligeti, Alain, and Sowerby. The new console allows the organist to perform from the stage instead of the loft. Now audiences can see more than the back of the performer's head: face, arms, hands. You can even see his feet.

Jousting Suit, South Germany, c. 1530–60, steel, Gift of Mr. and Mrs. John L. Severance 1916.1511

Middle-Age Kids

Hark Ye Madri-gals and Madri-guys!

October 6 is the registration deadline for

Medieval Magic and Merriment, a special children's party hosted by the CMA Womens Council on Saturday, October 17. Enjoy a magic show, a raffle, crafts, an educational treasure hunt, and light supper. The early evening time is perfect for kids ages 4 to 10. Tickets \$25. For reservations, call Jackie Anselmo at ext. 151.



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The Cleveland Museum of Art

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Admission to the museum is free

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Membership and
Ticket Center
421–7350 or
1–888–CMA–0033
Museum Store
216–421–0931
Beachwood Place
store 216–831–4840
www.clemusart.com

Hours

Tuesday, Thursday, Saturday, Sunday 10:00–5:00 Wednesday, Friday 10:00–9:00 Closed Mondays, July 4, Thanksgiving, December 25, and January 1 Café: Closes one hour before museum Ingalls Library Members Hours

(ages 18 and over)
Tuesday and Thursday
10:00–6:00
Wednesday 10:00–9:00
Friday 10:00–6:00
Saturday 10:00–5:00
Slide Library by
appointment only

Print Study Room Hours

Tuesday–Friday 10:00–11:30 and 1:30–4:45 Membership and Ticket Center

Tuesday and Thursday 10:00–5:00; Wednesday and Friday 10:00– 8:00; Saturday and Sunday 10:00–5:00. \$1 service fee per ticket for phone orders (\$2 non-members); call 421–7350 or, outside the 216 area code, 1–888–CMA–0033

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Listen to the lilies Design your own tour. Go at your own pace. The new Sight & Sound CD Audio Tour features more than 250 works from the museum collection. Simply enter the "Sight & Sound" number from the gallery label and hear all about it. Free for CMA members. \$3 students and seniors, \$4 others. ID required. At the ticket center.